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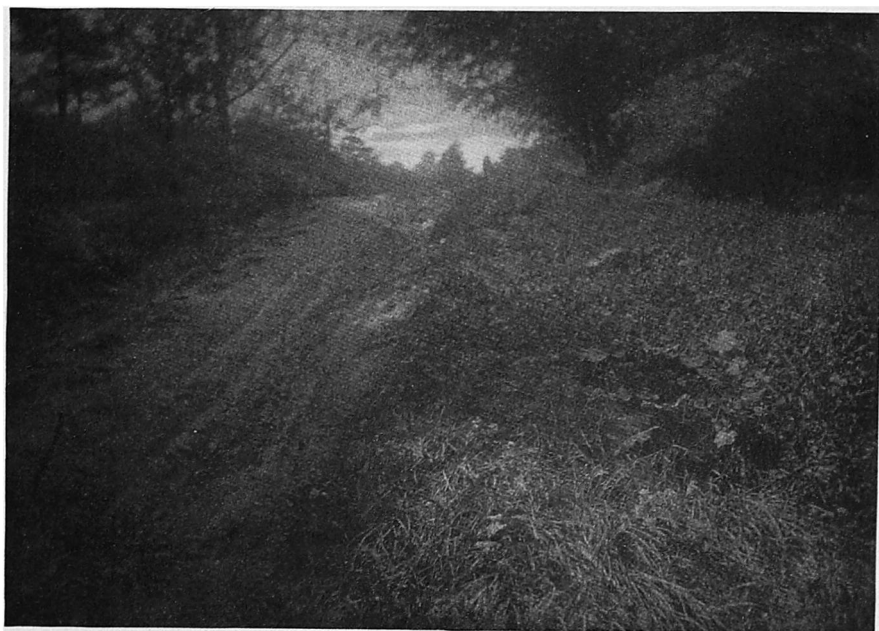
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IN THE WOODS  
By Eva L. Watson

## ITEMS FROM THE ART MUSEUM

The institution of the St. Louis Public Museum shows what enlightened effort can do. A few months ago no action had been taken, and there was slight prospect that St. Louis would have an educational establishment of this character. At present there is a regular corporation, solidly organized, having adequate resources, an edifice, and valuable material. The west pavilion of the Museum of Fine Arts in Forest Park has been secured as the home of the museum, and wholly by gift material has been acquired which has a value of two hundred and fifty thousand dollars. This, with the contributions, represents the success realized in only a few months. St. Louis has the nucleus of an excellent general museum. The museum undoubtedly will be permanent, and will gain in size and quality from year to year. As long as it remains a public museum, it will be popular and will fulfill its mission. The officers and directors should deem it their special duty to maintain the institution as one which the public may forever enjoy. Universities, colleges, and schools are entitled to educational privileges; but these they may and should have without reducing the opportunities for instruction and recreation to the general public. Like the Art Palace, the Public Museum will stand as a substantial reminder of the World's Fair.



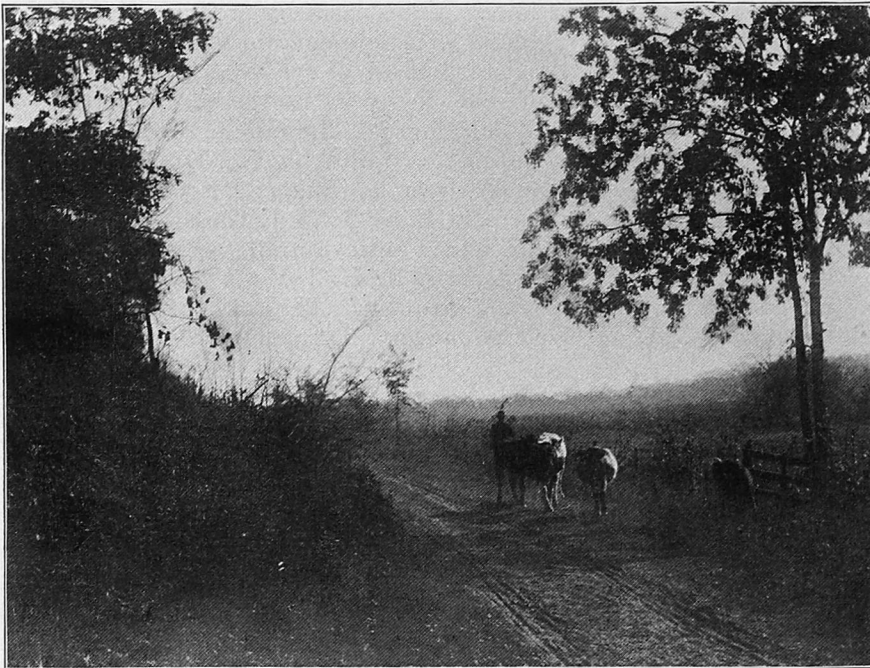
DEEPENING SHADOWS

By S. L. Willard

✿ J. Pierpont Morgan has approved plans for a huge palace to house his ten-million-dollar collections of art objects, books, and curios in New York. The structure is to occupy the whole block bounded by Madison and Park Avenues, Thirty-sixth and Thirty-seventh streets. The great project accounts for Mr. Morgan's systematic buying of property in the block. His own residence, it is reported, is to be torn down to make way for the magnificent library and art museum. Stanford White, architect, drew the plans, which were filed recently with the buildings department. They contemplate the greatest private institution of the kind in the country—perhaps in the world. The building will be surrounded with beautiful gardens. The structure is to be in Greek Renaissance style. Buildings, gardens, and the rare objects collected within the marble walls will form a treasure trove for lovers of art and literature. Mr. Morgan has an unsurpassed private collection of antiques, books, and art objects stored in England, and he is trying to get them into the United States duty free so that they may be exhibited for the benefit of the public.

✿ It is stated that Mrs. J. L. Gardner has made provision for the future maintenance of the Isabella Stuart Gardner Museum in the Fenway. A large portion of her estate is to go, at her death, to pay the expenses of maintaining the museum. The provision is said to

be lavish in its generosity. It is reported that some of Mrs. Gardner's friends urged her to allow her collections of works of art to become a part of the Museum of Fine Arts's collections; but we can hardly believe that any one should seriously undertake to persuade her to change a well-matured plan, which is not of recent date. The Gardner Museum will be, what its founder has always intended it to be, a permanent, endowed Boston institution, under the administration of a board of trustees. As long ago as February, 1903, the first conception of the Gardner Museum was due in some degree to the model offered by the Museo Poldi-Pezzoli, in Milan, Italy, which was bequeathed to the City of Milan by Cavalier Poldi-Pezzoli in 1879. Instead of leaving her museum to the City of Boston, Mrs. Gardner has wisely established a corporation, the directors of which will be empowered to carry out her plans, and has provided for the future maintenance of the institution. The Museum of Fine Arts and the Gardner Museum are to be near neighbors, and there will be no more rivalry between them than exists between the Louvre and the Cluny in Paris. As time goes on, it is the intention to make access to the Gardner Museum easier for the public, though certain restrictions will probably always be necessary in the case of a museum of



EVENING  
Oregon, Illinois

this kind, in which the works of art are installed as they would be in a private mansion, not according to the plan of public institutions.

✱ John W. Beatty, director of the department of fine arts, Carnegie Institute, was recently in New York City arranging for the manufacture and installation of the collections of statuary and architectural casts for the addition to the institute, which is to be ready for public inspection by Founders' Day, in November, 1906. Mr. Beatty has closed contracts by cable for the greater part of the casts, and will make all the contracts within a short time. He has found that the chief difficulty now ahead of him, since he has practically finished the list of the objects desired, is the fact it will require longer to install the casts than anticipated, and the question now is, whether the architects will turn over the building in time to install the collection before the opening day. He has already received cablegrams from Paris telling him there will be no difficulty in delivering the casts on time. "The installation of the collection is going to require a lot of time," said Mr. Beatty. "In some cases the architectural casts are made in twelve hundred pieces—one has thirteen hundred pieces—and it will require considerable time to put them together. The only question is, whether we will get possession of the building in time to get the collection assembled. Of course we hope everything will be finished on time." The casts ordered by Mr. Beatty will come from every art center of Europe, from Berlin to Athens, and will fully represent the history of art of every period.

✱ The most important gifts of the year to the Art Institute of Chicago are the following oil-paintings: "The Castle," by Ruysdael, presented by Henry C. Lytton; "Portrait," by Van Dyck, presented by the children of the late William T. Baker; "Portrait," by an unknown Flemish master, presented by John J. Glessner; paintings by Roybet, Le Brun, Wendt, and Fantin-Latour, presented respectively by the heirs of E. A. Driver, R. Hall McCormick, friends of Mr. Wendt, and the Stickney bequest. Bequests of money and pictures have been received from Mrs. Daniel A. Jones and Mrs. P. A. Healy.

✱ Within a short time the Walker collection at the Detroit Museum of Art has been further enriched by two important paintings by Gari Melchers: one is his familiar peasant *genre*, "The Wedding"; the other is his recently completed portrait of E. Chandler Walker. To the latter is given the place of honor in the gallery, with sufficient marginal wall space for the painting to maintain its proper value.

✱ At a meeting of the trustees of the John Huntington estate in Cleveland, Ohio, it was announced that five hundred thousand dollars would be spent to erect an art gallery. By the terms of the Huntington will that amount of money is at their disposal. A similar amount also is provided by the wills of H. B. Hurlburt and Horace Kelley, for the same purpose.